

BULLETIN OF THE  
ART INSTITUTE  
OF CHICAGO  
OCTOBER NINETEEN THIRTY



"MADONNA OF HUMILITY," BY JACOBELLO DI BONOMO (?), VENETIAN, C. 1384.  
LENT BY MR. AND MRS. CHARLES H. WORCESTER

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## TWO TRECENTO VENETIAN PANELS

AMONG the great art centers, Venice was the last to free herself from Byzantine influence. Her political isolation from the rest of Italy, her direct trade routes with the East and her lack of truly important painters before the second quarter of the fourteenth century, all contributed to perpetuate an art which had its roots in Oriental rather than in Occidental types. Giotto had already painted his masterpieces at Santa Croce and Assisi and Duccio's "Maestà" had been borne in triumph through the streets of Siena by the year 1330, when the new Gothico-Byzantine style was just beginning to make itself felt in Venice. But definitely backward as the city was, her trecento art is not without interest; to the conventional Byzantine elements there was now added a strain of Northern Gothicism and slowly there began to appear those traits of dramatic expression and formal design which we associate with Italian art of all centuries.

Two panels lent by Mr. and Mrs. Charles H. Worcester to the Venetian Room are indicative of the contrasting influences at work in the formation of the new style. The earlier of the two bears some connection with the first important trecento painter in Venice, a Maestro Paolo, five of whose works have come down to us, and who undoubtedly inspired a whole school of followers. His closest successor is an anonymous artist called the "Master of the Pirano Altar-piece" from a polyptych in Chioggia dated 1348 and the Worcester panel, if not by him, certainly shows acquaintance with his style. The painting which is one of two existing wings from an altar-piece<sup>1</sup>, came originally from the Grimaldi Collection in Venice, where it was attributed to Lorenzo Veneziano (mentioned 1345-1372), by far the most influential Venetian painter of the century. Though more recently an authority on

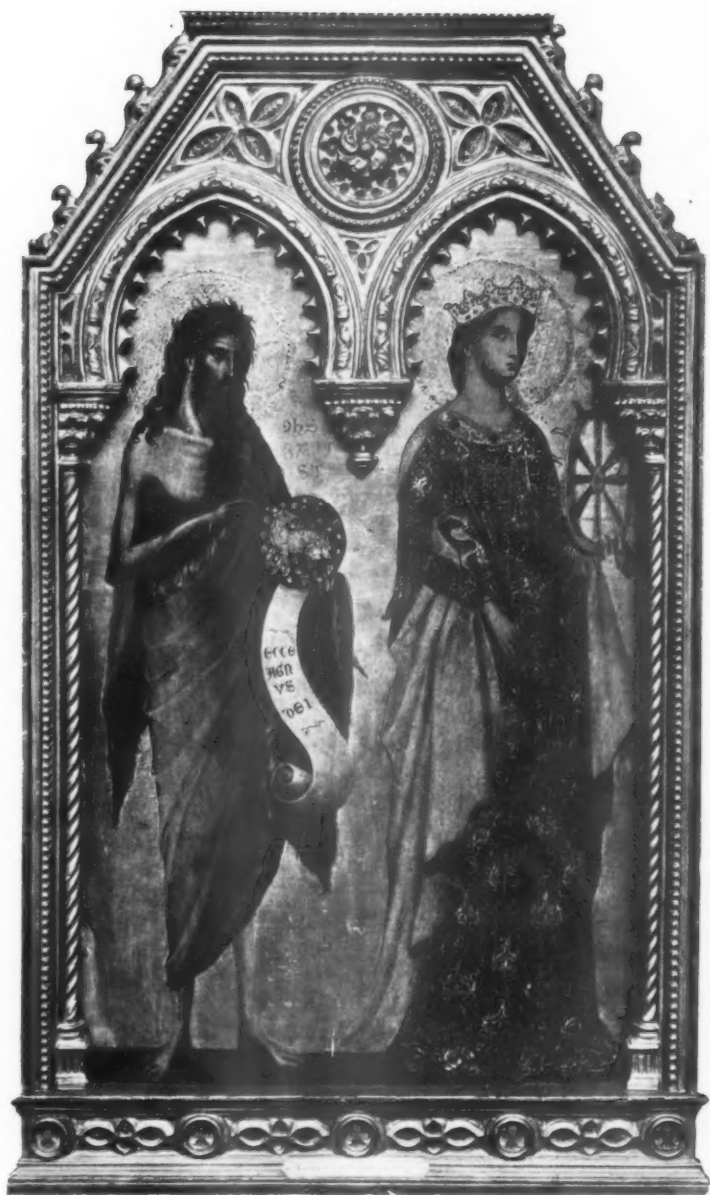
Italian painting has suggested that the panels should be classed with other works of his school, their connection with Lorenzo seems to be of a slightly different order. Van Marle in discussing the Venetian painters of the trecento<sup>2</sup> suggests with much plausibility that Lorenzo Veneziano learned much of his art from the "Master of the Pirano Altar-piece" in which case this anonymous painter becomes a most important transitional figure between Maestro Paolo, the instigator of the new style, and Lorenzo, the artist who gradually replaced the Byzantine elements with more national characteristics.

Two saints, John the Baptist and Catherine of Alexandria, are depicted in the Worcester panel against a flat gold ground, while their names appear inscribed to the upper left of each figure. The Baptist, attenuated and lean, is dressed in the lion skin and holds a scroll in his left hand bearing the legend *Ecce Agnus Dei*. His right hand is partly raised and his forefinger points significantly to The Lamb, here seen against a nimbus of stars and cross.<sup>3</sup> Saint Catherine wears a long robe of blue, brocaded in gold, and a yellow mantle. On her head is a jeweled crown and in one hand she carries a palm while the other holds up the wheel of her martyrdom. Both saints have nimbi of simple design. The color still reflects the traditional brown in the shadows and brownish-yellow in the high lights of Byzantine models which appear in the painting of the flesh. Catherine's robe, with its inscribed panel at the breast in imitation Cufic and its gold pattern of pomegranates and tendrils deriving ultimately from Chinese sources, betray the artist's connection with the East. Again the detail of the Agnus Dei seems more Oriental than western. Often in Italian works, The Lamb and nimbus appear as a sort of seal on the scroll; here the motif is

<sup>1</sup>Tempera on panel, 30 x 19 1/4 in. The two wings were sold in the Roerich Museum Collection (Sale catalogue Nos. 150-151), New York, March 27 and 28, 1910. The companion panel, representing SS. Augustine and Peter, is now in the collection of Mrs. Catherine Barker Hickox, Michigan City, Indiana, and is reproduced on page 89.

<sup>2</sup>*The Italian Schools of Painting*, The Hague, IV (1924), 1-110.

<sup>3</sup>The emblems are a cross, a stick with the sponge, and the spear.



"SS. JOHN THE BAPTIST AND CATHERINE OF ALEXANDRIA," VENETIAN SCHOOL,  
1350-1375. LENT BY MR. AND MRS. CHARLES H. WORCESTER

enlarged<sup>4</sup> in the traditional way. In expression both figures are rather lifeless; their hieratic attitudes as well as the unbending calm of their features recall the Byzantine. On the other hand the elongated proportions of the figures, particularly in the case of St. John and in the rippling fold of Saint Catherine's drapery, display those current Gothic influences which lend a certain air of elegance to Venetian painting of this time. All these qualities seem to suggest that the artist is a figure somewhere between Maestro Paolo and Lorenzo Veneziano. In Lorenzo's first period when he is thought to have been influenced by the "Master of the Pirano Altar-piece" he repeated this painter's fondness for types of thin, ascetic figures such as we see in the St. John. It is worth remembering that the Worcester panel bears little relationship to Lorenzo's later work, for instance the beautiful altar-piece with the Annunciation in the Academy at Venice (dated 1357) and the figures of SS. Peter and Paul in the same museum (dated 1371) in which the Byzantine elements have finally been replaced by purely Italian ones. Lorenzo's use of brilliant and harmonious color, his pronounced efforts at larger and more plastic forms are developments which did not concern the painter of the Worcester panel. He is much closer to the unknown master of the Pirano altar than to Lorenzo, a fact which becomes much clearer when the figure of St. Catherine in this work is compared with his Madonna in the Louvre.<sup>5</sup>

The second panel lent by Mr. and Mrs. Worcester is a Madonna of a slightly later period,<sup>6</sup> and much more native in character. Dr. Gronau rightly calls it one of the best trecento Venetian paintings which has ever appeared for sale and points out the beauty

of its composition, the charm of its color and its fortunate state of preservation. This outstanding Venetian work he is inclined to attribute to Jacobello di Bonomo, from whose hand we have one signed work, dated 1385. This polyptych, now in the Academy at Venice, is so clearly indebted to Lorenzo Veneziano that Van Marle does not hesitate to say that "in all probability Jacobello Bonomo learned his art from Lorenzo."<sup>7</sup> Dr. Gronau finds a closer connection between the Worcester panel and another work, a polyptych in Torre di Palme (Fermo) which he also considers as by the hand of Jacobello. There is no doubt that the likenesses between the central panel of that altar-piece and the present painting are very strong, but the difficulty in Dr. Gronau's attribution comes from the fact that this altar-piece in Torre di Palme is not generally credited to Jacobello. Testi,<sup>8</sup> who made the attribution originally, is dubious about it and Van Marle finds it "in no way characteristic of this master's work."<sup>9</sup>

The Madonna, of the type known as the "Madonna of Humility" from the fact that She is not enthroned but seated on the ground nursing The Child, is sumptuously clad in a blue mantle, lined and brocaded with gold. The pattern is an interesting one, for unlike the brocades in the first Worcester panel, this is clearly Italian in spirit.<sup>10</sup> It bears scattered motifs of feeding birds, rays, and scrolls with lettering which has come to acquire a purely decorative meaning. The azure of the mantle is vividly contrasted with a vermilion robe and a formation of small angels massed behind the figure in the usual Venetian manner are of the same red, reworked with gold. On Her head She wears a gauze veil which falls to soft folds at Her

<sup>4</sup>Cf. the panel of the Baptist in an altar-piece at Castelnuovo, signed "Gulielmus, 1382," illustrated in Van Marle, *op. cit.*, 40. The motif of the starred nimbus is found on one of the ivory reliefs making up the famous sixth century throne at Ravenna.

<sup>5</sup>Illustrated, Van Marle, IV, 23.

<sup>6</sup>Tempera on panel, 38¼ x 23½ in. Reproduced in *Pantheon*, III (1929), 102, where for some reason it is labeled, "The Blue Madonna."

<sup>7</sup>*Op. cit.*, 86.

<sup>8</sup>*La Storia della Pittura Veneziana*, Bergamo, I (1909), 326-7.

<sup>9</sup>*Op. cit.*, 90.

<sup>10</sup>Cf. a brocade from Luca, second half of the fourteenth century in "An Encyclopedia of Textiles," N. Y., 1927, 69, No. 1.

throat. The Child is dressed in a thin linen shirt and is wrapped in a piece of fringed brocade, deep olive-brown in color, a tone which is repeated in the ground. The flesh tones are delicately tinted in greyish white and pink over a terra verde base and seem admirably to have withstood the effects of time. The same observation should be made regarding the gold leaf background which in too many primitives has either been renewed or painted over. The Madonna wears a high pointed Gothic crown; at Her breast is a blazing sun, while a crescent moon—both these symbols are typical of Venetian iconography—lies at Her feet. Her nimbus and that of The Child

are elaborately tooled and lettered.<sup>11</sup> On the Madonna's may be made out the words: *Vergine. Madre.* while His reads: *Deus. Homo. R.* (presumably to be completed with *ex*). This lettering is repeated in tooled straps behind the figures (the letters

read: *Santa. Regina. Vergene. Maria*) and throughout the beautifully patterned border. The effect of the colors is a full chord of azure, vermillion and gold, which owes

its splendor to the use of the primaries, blue, red, and yellow.

In feeling, this panel is clearly removed from the reserved Byzantine handling. The Child, it is true, still retains something conventional in His appearance; His round, ball-shaped head and curiously elderly expression go back to the image-like Christ, but in the Madonna's face there is a hint of that deep and ethereal sadness which became the main theme of the Siennese painter. Likewise the delicate treatment of Her hands and the



"SS. AUGUSTINE AND PETER" IN THE COLLECTION OF MRS. CATHERINE BARKER HICKOX

elaboration of the gold background remind one of Siena, where such details were carried to a high degree of refinement. The simple, compelling pattern of the figures, the more ample forms and greater skill in plastic construction mark the advance of this painter over his predecessor.

DANIEL CATTON RICH

<sup>11</sup>For this type of decoration in Venetian painting compare a Madonna illustrated by Testi, op. cit., 311.

## SOME ANCIENT AMERICAN FABRICS



FIG. 1. PELICAN IN THE POOL,  
ANCIENT AMERICAN TEXTILE

**I**N THE past sufficient attention has not been drawn to the skill of weavers in our own hemisphere. In the graves of Peru and Central America have been found textiles, faultless and beautiful enough to rank with the products of Ancient Egypt. The chronological sequence on exhibition in Gallery 5 of the Allerton Wing, which contains examples of textiles from the mummy-wrappings of fine linen to the eighteenth-century brocades and upholstery weaves, has recently been widened to include a number of pieces of ancient American provenance. This "History of Textiles," founded by Martin A. Ryerson, ought to be of great service not only to art students but to manufacturers who seek inspiration for new patterns and color schemes, and the new accessions, which are fragments of garments, contain many interesting and delightful designs.

In spite of recent excavation and research, much of the origin of early American civilizations remains still shrouded in mystery. One authority suggests that at the time of European discovery, Mexico was an Empire of Indian domination, a domination which extended as well to

Central America and a part of South America, the Aztecs occupying the plateau Anahuac, the Mayas, Yucatan, and the Incas, Bolivia and Peru. All these races practised the industrial arts, making use in their designs of objects and scenes familiar to their daily life. It is difficult to date these examples exactly: it is probable they antedate the conquest, varying greatly in age. The oldest go back to dim antiquity and others can be considered as approximate to the coming of the Spaniards under Pizarro in 1532.

The fabrics are not only rich in color and original in design, but are extremely interesting, technically, as different processes are found present in the same piece—processes which today are ranked high in skill. In the Khilim style are angular geometric figures, having a weft of hard twisted wool with no pile and the design alike on both sides. This form of tapestry-like handling allows of a great variety of subjects.

Unlike this weave is a double weave using two sets of warp and two sets of filling, often of different colors. Both sides are finished, the colors appearing on one side as a design and on the other as background or vice-versa. One example (Fig. 1) is pictorial in composition, depicting in tan and brown a pelican and a fish, encompassed by a double set of lines to suggest a pool, round which are gathered a border of water-birds. The conventionalization and distribution of the pattern are noteworthy.

Another fragment in the same technique (Fig. 2.) symbolizes the ocean, as evidenced by the heavy wave borders, inclosing colossal fish with V-shaped mouths and triangular eyes. The large-beaked water birds are designed in flat perspective, to indicate that they are swimming. All the colors but the yellow have faded.

Equally popular are all forms of the cat in design, the puma appearing frequently both in his own form or as a god, with a tailed human body and a crowned puma-head. Our specimen (Fig. 3) suggests vigorous action and shows the puma-god



dancing, with his tongue protruding. In fragments representing a man or a god in human shape the technique of loopings over the warp threads appears. The face and figure are of untufted flat weave, but the garments and all ornaments are bouclé, the loops being of red and yellow.

Embroidery is perhaps one of the earliest ways of ornamenting a woven fabric with decorative thread, but so strong was the influence of the textile art that many of the finest embroidered pieces voluntarily followed the outline by a crossing of the threads at right angles. The finest example shows a design of two men with large crowns, one figure being light in color, the other dark, though their trappings are identical. These are distributed in pairs over the linen ground.

Almost unbelievable in fineness is the thread spinning, two pieces in the collection being proof of the great skill of the spinners. One is a band of prolonged zigzag motives, of alternating colors, terminating in bird heads. The zigzags are so interrelated that the repeat in the design is made up of three birds, one yellow, one red, one blue. On another piece, with a golden yellow ground, are depicted rows and rows of deer—a tiny but accurate picture of real herds crossing the plains.

BESSIE BENNETT



FIG. 3. THE PUMA-GOD DANCING.  
ANCIENT AMERICAN TEXTILE

## TWO LECTURES

IN CONNECTION with the exhibition of architectural designs, photographs and models by Frank Lloyd Wright now on view in Gallery G58, the Art Institute of Chicago announces two illustrated lectures by Mr. Wright. The first on "The New Architecture" will be given the afternoon of Wednesday, October 1, in Fullerton Hall at 2:30 P.M. and will be open to members of

the Art Institute and students. This lecture is primarily addressed "to the young man in architecture." The second lecture by Mr. Wright, which in a way completes the first, will be given on the evening of October 2, at 8 o'clock in the Goodman Theatre. This lecture, which is open to the public, is entitled "In the Realm of Ideas." Tickets are required and may be secured free at the front lobby desk in the Art Institute, Adams Street entrance.

## DEERING COLLECTION

Opening October 15 prints and drawings from The Charles Deering Collection will be shown.

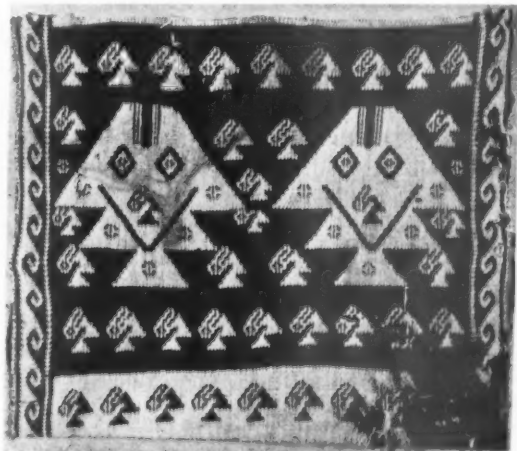


FIG. 2. THE SEA, FISH, AND SWIMMING BIRDS

## JAPANESE PRINTS BY TOYOKUNI



"PORTRAIT OF ICHIKAWA MONNOSUKE," BY  
TOYOKUNI

THE opening fall exhibit of Japanese prints from the Clarence Buckingham Collection will be a showing of the work of Utagawa Toyokuni. The name Toyokuni is generally associated in the west with prints of actors, oftentimes garish in color and very frequently poor in design. These late examples so common in our own country are almost always the work of Toyokuni II and Toyokuni III, otherwise known as Toyoshige and Kunisada, designers whose work fell far below that of the artist whose name they thought to honor.

Toyokuni I lived between the years 1769-1825. He was the son of a sculptor, Kurahashi Gorobei by name, who was especially noted for his images of actors. Kurahashi Kumakichi studied under Toyoharu at whose studio he was given the name Utagawa Toyokuni. He and Toyohiro were fellow workers and in these early years Toyokuni especially came under the influence of Kiyonaga, Shunyei and later

Sharaku. His early work is sometimes very beautiful and certain of his triptychs hold their own in strength and grace when compared with many by Kiyonaga. One of Toyokuni's finest designs is the "Summer Season View in the South" probably dating from 1789 and strongly suggestive of Kiyonaga in the arrangement of the graceful figures and the distant view of the bay. Another triptych worthy of note is the "Hachi No Ki" a transformed version of the story of the potted trees which Sano Gensaeon cut down in default of any other fuel to warm the room of the traveller Tokiyori. In this Ukiyo-e interpretation a group of women are admiring some dwarf trees on a snowy morning. The color is confined mainly to rose and soft yellow with a strong accent of black on the robe in the center panel. The snow-covered garden view is one of Toyokuni's loveliest landscapes and the rendering of the potted trees themselves is a charming bit of still life.

Probably the most original triptych is the "Windy Day Under the Cherry Trees," showing a group under one large tree which extends across the entire top of the composition. The fluttering robes of the girls and the scattered blossoms fill the picture with freshness and fragrance. In the center panel a young man is holding up a girl while she ties a poem slip upon the tree and in the right hand panel another girl has mounted upon a sake keg in order to reach the branch above. (Illustrated p. 100.) The colors in this print are soft violet, green, yellow and black, a combination often favored by Toyokuni and Eishi whom the former admired.

Shunyei and Sharaku had an even stronger influence on Toyokuni than did Kiyonaga, for after all, the actor prints by this artist are his strongest contributions to the field of Japanese prints. Particularly notable is the series which began to appear early in 1794 entitled: *Yakusha Butai No Sugata-ye*. All of the figures are extremely tall and are standing against a light gray, faintly streaked ground or a mica ground.



The one illustrated is typical of this group which came out simultaneously with Sharaku's *hosoye* and which strongly remind one of some of Shunyei's subjects. This one is a portrait of the actor Ichikawa Monnosuke as Soga no Juro. He wears a violet robe with the design of flying plovers, the motif always given to that hero. The lining of the kimono is soft green and the undergarment red, the obi is yellow. The total effect is one of dignity and richness.

Some of Toyokuni's double portraits of actors are extremely fine. In these prints one of the figures is usually standing at one side, the other crouching or seated, making a strong diagonal in the composition. The expression on the faces is often intensely dramatic and the colors are chosen with extreme care and set off against a pale gray ground. Toyokuni's dramatic powers are fully expressed in the print representing Matsumoto Kojiro as Iyenushi Mokuemon terrified by the appearance of the ghost enacted by Onoe Matsuke. The tall floating figure at the left is answered by the series of vertical lines at the right which seem to lend an austerity to the weird apparition. In the foreground the helpless figure of Mokuemon is drawn with a series of swirling lines suggesting his terror and confusion and utter powerlessness.

An interesting contrast is the calm and charming portrait of Ohisa of Takashimaya. The print reminds one of the work of Utamaro whose greatest rival Toyokuni was, and it is another evidence of Toyokuni's versatility. The background is pale yellow and the figure gowned in soft rose with obi of variegated colors. Two other portraits should be noticed in this exhibition: one of the old publisher Nichimura Gohachi whose shop name was Eijudo, the other a portrait of Bunsha. The happy old man, aged 71 years, is realistically drawn before his reading stand looking down interestedly at his book. Sprinkled over his purple kimono and green haori is a design formed by the character *Ju* "long life," and on the folding screen behind him are the three lucky emblems: Mt. Fuji, the egg-plant and the falcon. The other print is a memorial portrait of the actor and poet



"MEMORIAL PORTRAIT OF BUNSHA," BY TOYOKUNI

Bunsha. Very few copies exist of this subject as it was made by special request and was probably a very limited edition. There is a fine far-away look in the face of this young man and a decided restraint in the drawing and the delicate coloring which go to make this one of Toyokuni's masterpieces.

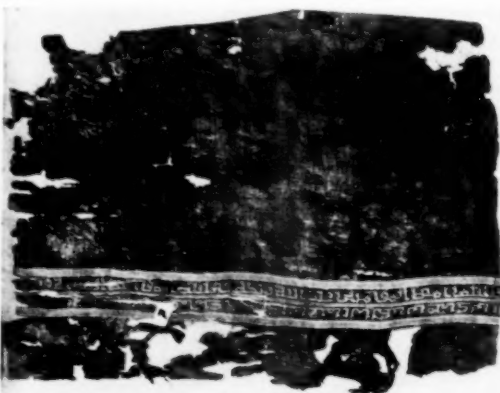
Unfortunately toward the close of his life this artist deserted his finer standards and like many others adopted the pressure of the time and yielded to the urgent demands of the publishers. Public taste became decidedly coarsened. Colors were often harsh and inharmonious and designs carelessly thought out. Toyokuni produced enough, however, of the beautiful in his early years and at his height to make an exhibit of his best work well worth studying. The examples in the Buckingham Collection all represent the product of his best years. There is in this exhibition an unusual opportunity to see his finest single sheets as well as his diptychs, triptychs and the important pentptych "Nakano Cho in Blossom Time." HELEN C. GUNSAULUS

## AN IMPORTANT EARLY PERSIAN TEXTILE

OF THE important pieces which the coming Persian Exhibit at Burlington House, London, has asked to borrow from the Art Institute is a textile, probably of the twelfth century, acquired in 1925-26 through the generosity of Messrs. Logan, Patten and Ryerson. According to reports this silk with some others was found near Bibi-Ga-Nou, one mile east of Rhages. It is a dark blue and finely woven, plain simple twill, and the inscription running through shows yellow characters on blue ground. The double inscription is bordered on both sides by a yellow rep edge. One point worth noticing is the fact that the two lines of inscription stand foot to foot as was customary in the West Islamic world.

Professor Martin Sprengling of the Oriental Institute of the University of Chicago has very kindly puzzled out the translation of this inscription. The Art Institute appreciates Dr. Sprengling's cooperation, particularly, as his research was carried out during the building of the new Oriental Museum, at a very busy period. In a note sent with the translation he wishes to state that the work should be considered as being performed under pressure and that therefore he is willing to accept with pleasure any additions or emendations from anyone who may have them to make; that he reserves the right to correct and amplify the material at a later date. We give below Dr. Sprengling's words on the subject:

"The first thing, which shall herewith be



EARLY PERSIAN TEXTILE

laid before the public eye, is a tracing, black on white, of as nearly what the eye of the writer sees on the photograph, as the writer's pen can master. The writer has seen the original, but has had no opportunity at present of checking his

results from the photograph with the original.

The inner line reads:

قَسِيمُ امِيرِ الْمُؤْمِنِينَ خَلَدَ اللَّهُ مَلَكُهُ  
وَسُلْطَانُهُ وَاعَزَّ ابْصَارَهُ وَسَلَامُهُ

The outer line is retraced, with considerable misgivings as to the broken and stretched portions, as follows:

فَنَا لِلْسَيِّدِ خَافَانِ (؟) الْاَعْظَمِ (؟) مَلِكِ الْمُلُوكِ  
الرَّحِيمِ امِينِ (الى ما نصر) (؟) بِنِ مُحَمَّدٍ دِينِ الْاَلِهَةِ

With the aid of a preliminary reading preserved at the Art Institute, author unknown, the writer transfers this into Naskhi as follows:

قَسِيمُ امِيرِ الْمُؤْمِنِينَ خَلَدَ اللَّهُ مَلَكُهُ  
وَسُلْطَانُهُ وَاعَزَّ ابْصَارَهُ وَسَلَامُهُ

'Portion (or lot) of the Commander of the Faithful, may God make lasting his kingdom and his rule, and may he strengthen his insight and [his welfare].'

فَنَا لِلْسَيِّدِ خَافَانِ (؟) الْاَعْظَمِ (؟) مَلِكِ الْمُلُوكِ  
الرَّحِيمِ امِينِ (الى ما نصر) (؟) بِنِ مُحَمَّدٍ دِينِ الْاَلِهَةِ

In the present state of the reading this had best be left untranslated. The first letter of what may be the fragment of the first word is uncertain. 'To the lord, the exalted Khāqān, the king of kings' seems fairly clear, though the words 'lord' and 'Khāqān' are not clear. 'The merciful' seems the only possible reading of the next word, and must, of course, refer to God. The next word or words may be read in at least three different ways. If we read 'Ibn,' this must be the first part of a proper name, the second part of which may be 'Nasr'; if we read the preposition 'unto,' the second part may be the proper name 'Nasr,' or the common noun 'the victorious assistance of.' The whole may be read as one: 'al-Māliki.' The end is fairly certain: 'Ibn Muhyī Din Al [lāh].'

"The writer has seen no Cufic writing just like this, but thinks that in its simplicity it must be fairly early, hardly later than tenth-eleventh century A.D. Search in Zambaur has not furnished any clue to the bearer of the name or names, and hitherto time has been lacking to make any extensive search in Arabic literature. So the material is presented as is to those interested in the search of truth and beauty in these fields. The photograph will furnish an ample check on the writer's findings."

### GOODMAN THEATRE

OUT of the maze of lechery, political intrigue, and individual deceit which colored that turbulent period known to history and the arts as the Italian Renaissance, stepped a figure whose great force of personality exploited the chicanery which otherwise would have engulfed him, whose ego placed him in the front ranks of an artistic clique from which by right of merit he should have been excluded.

Benvenuto Cellini, central figure of the Kenneth Sawyer Goodman Memorial Theatre's open-production, Edwin Justus Mayer's "The Firebrand," for October 14, was the acme of personal finesse, a Mercutio out-pranced, a Cyrano out-versed in his conceit, a D'Artagnan raised to a new level of dash and chivalry. Persecuted for his

daring self-assertion, defiled by his patrons whom he betrayed, he lived, withal, the most prominent figure in a period marked by great names: Michelangelo, the Medici, the Borgias, Machiavelli.

With "The Firebrand," the Goodman auspiciously attempts to expand the level which it has reached after five years of experimentation, a level attained by natural growth, which has made it foremost among the repertory theatres in the country. During this time the members of the Art Institute have supported the enterprise faithfully. This season the line between the acting company and the school is to be more definitely drawn. In charge of the latter is Maurice Gnesin, formerly of the University of Denver and the Russian Repertory Players, who is to be assisted by David Itkin, a former associate of the Habima players and the director of "The Golem" of two years ago. The professional acting company consists of Hubert Osborne, Producer, with Maurice Gnesin as Assistant Producer and includes Harry Mervis, Hale MacKeen, Ellen Root, Katherine Krug, Carl Kroenke and Sara Fenton, all favorites of last year's group of players, augmented by Patricia O'Hearne, seen in Chicago with Glen Hunter in "Behold This Dreamer," William Brenton from the Stuart Walker Company, Dario Shindell and Earl McDonald.

Subscription rates allow a reduction of price to \$12 and \$8 for the season of eight plays, at four week intervals, to Art Institute members, or \$14 and \$10 to non-members. Non-subscribers, who are Institute members, may secure reductions of twenty-five cents on individual tickets. Season membership entitles one to choice of seats, as well.

### THE SCHOOL

An important addition to the faculty of the Art Institute School for the season of 1930-31 is Louis Ritman, an alumnus of the School and an American painter whose works have received wide recognition. Mr. Ritman will instruct one of the advanced painting classes.

## TUESDAY LECTURES

FULLERTON HALL AT 2:30 P.M.

FOR MEMBERS AND STUDENTS

## OCTOBER

Two lectures by Dr. Oskar F. Hagen, Chairman, Department of History and Criticism of Art, The University of Wisconsin:

7—"The Development of Style in Painting."

14—"Vincent van Gogh."

21—Lecture: "The Consumer as Artist." Howard K. Morse, School of the Art Institute.

28—Oriental Dances by Mme. Vera Mirova, Chicago.

## NOVEMBER

4—Modern Dances by Mme. Vera Mirova, Chicago.

Course of three lectures on Art Cities, by Dr. Edward Howard Griggs, author and lecturer, on Nov. 11, Dec. 9 and 16:

11—"The Gift of Athens to the World."

18—Lecture: "Fundamentals in the Study of Primitive Art." Professor Edward Sapir, The University of Chicago.

25—Lecture: "The Recent Discoveries in Archaeology in India," illustrated by original paintings by contemporary Hindu artists. Dr. James H. Cousins, Irish poet and artist.

## SPECIAL LECTURE FOR MEMBERS AND STUDENTS

October 1—Fullerton Hall, 2:30 P.M. "The New Architecture" by Frank Lloyd Wright.

## PUBLIC LECTURE

On the evening of October 2nd, at 8 o'clock in the Goodman Theatre, Frank Lloyd Wright will give an illustrated lecture: "In the Realm of Ideas." This lecture will be open to the public. Tickets are required.

## EXHIBITIONS

July 1-October 30—Japanese Prints: Pictures of Foreigners from the Emily Crane Chadbourne Collection. *Gallery H5.*

July 24-October 12—Summer Exhibitions: Old Masters lent by Max Epstein. Sculpture by Enrico Glicenstein. Mr. and Mrs. Charles H. Worcester Collection of German Primitives. Paintings by Jean Crawford Adams, Emil Armin, Roy H. Collins, Frank J. Gavencky, Rudolph Ingerle, and Charles Edward Mullin. The Charles Deering Collection. *Galleries G51-G61.*

September 25-October 12—Architectural Exhibition by Frank Lloyd Wright. *Gallery G58.*

October 8-December 8—Recent Accessions, Illustrated Books for Children, Carl Larsson Water Colors. *The Children's Museum.*

October 15-November 23—Selection of Prints and Drawings from the Charles Deering Collection. *Galleries 12, 13, 14, 16 and 17.*

October 15-December 15—Etchings of Paris by Charles Meryon from the Clarence Buckingham Collection. *Gallery 18.*

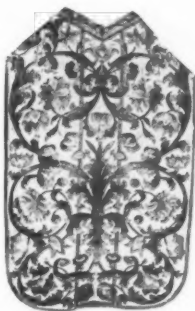
October 30-December 14—Forty-third Annual Exhibition of American Paintings and Sculpture. *Galleries G51-G61.*

October 30-December 31—Japanese Prints by Utagawa Toyokuni from the Clarence Buckingham Collection. *Gallery H5.*

## GIFTS AND LOANS DECORATIVE ARTS

## GIFTS

- \*11 Costumes from historic periods. *Mrs. J. Ogden Armour.*
- \*21 Costumes and accessories. *Mrs. Potter Palmer.*
- \*Spanish costume. *Mrs. John Alden Carpenter.*
- \*Costume accessories. *Mrs. H. M. Rowlett.*
- \*American bonnet. *Miss N. F. Willard.*
- \*Sampler, Dutch. *Purchased from Decorative Arts Fund.*
- \*78 pieces of lace, \* 5 fans. *Anonymous Gift.*
- \*2 waistcoats, English. \*Pair of candelabra, English, eighteenth century.
- \*Pair of mirrors, English eighteenth century. \*Mirror on stand, English, Queen Anne period. \*2 side tables, English. *Robert Allerton.*
- \*Card case and \*3 fans. *Mrs. Frances M. Burlingham.*
- \*Flounce, Venetian, rose point. \*Chalice cover, Italian and \*Chasuble, Italian. \*Square, Italian. *Mrs. Watson F. Blair to the Antiquarian Society.*
- \*4 Fans, French and English. *Miss Elizabeth Day McCormick.*



ITALIAN CHASUBLE

## PRINTS AND DRAWINGS

## GIFTS

- Drawing by Despiou. (*Gal. 44*). *Robert Allerton.*
- Drawing by Ruskin. (*Gal. 54*). *Alfred E. Hamill.*
- \*Lithograph by Reginald Marsh. *Shreve Badger.*
- \*Etching by Dirk Baksteen. *The Artist.*
- \*Etching by Rodolph Bresdin. *Walter S. Brewster.*
- \*Etching by C. Jac Young. *Brooklyn Society of Etchers.*
- \*Aquatint by Sutherland. *Russell Button in memory of William McCallin McKee.*
- \*Aquatint by Varin. *Ernest Byfield.*
- \*Etching by Käthe Kollwitz. *Dr. J. B. DeLee.*
- \*2 Aquatints, English eighteenth century. *I. K. Friedman in memory of William McCallin McKee.*
- \*Etching by Philip Giddens. *Philip Giddens in memory of William McCallin McKee.*
- \*Etching by A. C. Webb. *Harris Trust Company.*
- \*Engraving, School of Beatrizet. *M. Knoedler in memory of William McCallin McKee.*
- \*4 Engravings by Bugean after Montardier. *Miss Ellen N. LaMotte.*
- \*20 Lithographs by Samuel Chamberlain. *Miss Bertha Leichtman in memory of William McCallin McKee.*
- \*Woodcut by Preissig. *Miss Beatrice Levy in memory of William McCallin McKee.*
- \*Woodcut by Lepère. *Mrs. Arthur Meeker.*
- 2 Engravings by Bartolozzi after Holbein. *Anonymous in memory of William McCallin McKee.*
- \*Mezzotint by Conrad Hertz. *Walter S. Oberfelder.*
- \*Woodcut by Cranach. *Mr. and Mrs. Potter Palmer.*
- Etching by Lautensack. (*Gal. 12*). *Mr. and Mrs. Potter Palmer.*
- \*Lithograph by Paul B. Travis. *Print Club of Cleveland.*
- \*Woodcut by Franz Hein. *Mrs. E. Wild.*
- \*15 Lithographs by Daumier. *Charles H. Worcester.*
- \*5 Books with plates by Jacques Charles Bar. *Mrs. Max Adler.*
- \*Book with woodcuts by Gustave Baumann. *The Artist.*
- \*Book with 7 etchings by Bresdin. *Walter S. Brewster.*
- \*Decorated initial. *Gregor Aharon.*
- \*Drawing by George Shepherd. *In memory of William McCallin McKee.*
- \*Portfolio in Twelve Parts by David Cox, \*book with etchings by Saint-Non. *Mrs. Charles Netcher.*
- \*Etching by A. C. Webb. *Chicago Society of Etchers.*
- \*Not yet placed on exhibition.

WOODCUT BY  
CRANACH

## SUNDAY CONCERTS

### FULLERTON HALL

Concerts will be given every Sunday afternoon at 3 and 4:15 o'clock by the Little Symphony Ensemble, George Dasch, Conductor. The opening concert will be given on October 12. Admission twenty-five cents.

The Cafeteria will be open on these Sundays from 12:15 to 8 o'clock.

## AUTUMN LECTURE PROGRAM OF DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE

### A. PRACTICAL LESSONS IN HOME DECORATION

MONDAYS, 1:30 P.M. REPEATED 7 P.M.

- OCTOBER 6—Tone in Walls, Floors, Ceilings, and Furnishings. 13—Color; Restful Arrangements. 20—Colors; Stimulating Arrangements. 27—Chairs, Great and Small.
- NOVEMBER 3—Tables; How to Use Them. 10—Lamps and Other Lighting Fixtures. 17—The Electric House. 24—The Playroom Workshop.

### B. GALLERY TALKS ON THE PERMANENT AND LOAN COLLECTIONS

THURSDAYS, 12:30 TO 1:15 P.M. BY MR. WATSON. 3:45 TO 4:30 P.M. BY MR. GEORGE BUEHR.

- OCTOBER 2—French Sculpture in Blackstone Hall. 9—Italian Art in Blackstone Hall. 16—Japanese Prints. 23—Oriental Tapestries. 30—Early American Glass.
- NOVEMBER 6—Early American China. 13—The Pauline Borghese Silver. 20—Oriental Jades. 26—The Persian Collections.

### C. GREAT THEMES BY MASTER ARTISTS (STEREOPTICON LECTURES)

THURSDAYS, 2:30 P.M.

- OCTOBER 2—The Garden of Eden. 9—The Annunciation. 16—The Nativity. 23—The Madonna. 30—The Last Supper; Entombment; Resurrection, and the Assumption.
- NOVEMBER 6—The Five Perfect Masters. 13—Five Ladies of the Louvre. 20—The World's Four Greatest Buildings. 26—The Three Greatest Modern Buildings of Europe.

### D. SKETCH CLASS FOR NOVICES

FRIDAY, 10:30 A.M. TO 12:00 NOON

- OCTOBER 3—Review of the Summer Sketching. 10—Drawing the Human Figure. 17—Drawing and Painting Still Life. 24—Drawing Room Interiors. 31—Views from the Window.
- NOVEMBER 7—Designing the Christmas Card. 14—First Steps in Portraiture. 21—Portraits of the Family. 28—Caricatures and Cartoons.

### E. GALLERY TALKS IN THE CURRENT EXHIBITIONS

FRIDAYS, 12:30 TO 1:15 P.M. REPEATED AT 7:00 P.M.

- OCTOBER 3—Max Epstein Collection of Old Masters and the Mr. and Mrs. Charles H. Worcester Collection of German Primitives. 10—Review of the Summer Exhibitions and Architectural Drawings by Frank Lloyd Wright. 17—Recent Additions to the Permanent Collection. 24—French Modernists. 31—Forty-third Annual Exhibition of American Paintings and Sculpture.

### \*F. THE ENJOYMENT AND PRACTICE OF THE ARTS FOR CHILDREN PROVIDED UNDER THE JAMES NELSON RAYMOND LECTURE FUND FOR CHILDREN OF MEMBERS AND PUBLIC SCHOOLS

SATURDAYS, 1:30 TO 2:20 P.M.

- OCTOBER 4—Autumn Sketching (chalk talk). 11—Some of the World's Great Portraits (stereopticon). 18—Sketching the Family (chalk talk). 25—Great Paintings of Action (stereopticon).
- NOVEMBER 1—Sketching the Figure in Action (chalk talk). 8—The Relationship of Painting and Music (stereopticon). 15—Making Rhythmic Pictures (chalk talk). 22—The Christmas Theme in Art (stereopticon). 29—Designing the Christmas Card (chalk talk).

\*This Fund also provides annually seventy-eight lecture classes in Fullerton Hall to pupils from public grade and high schools, and eighty-four assembly lectures in the schools within Cook County.

†On this date the lectures will occur on Wednesday instead of Thursday.

## THE RESTAURANT

The Cafeteria is open every day except Sunday from 11 to 4:45 o'clock. On Sunday the hours are 12:15 to 8 o'clock. The Tea Room is open every day except Sunday, serving table d'hôte and à la carte luncheons from 11:30 to 2:30, and afternoon tea from 2 to 4:45. Arrangements for parties and luncheons may be made with Miss Aultman.



## THE DEPARTMENT OF MUSEUM INSTRUCTION

The Department of Museum Instruction offers the following series of lectures in the form of weekly classes which may be entered at any time without entrance requirements. A fee of five dollars is charged for twelve lectures which may be attended any time within the year. There are special fees for the sketch class and the credit course for teachers. In addition to the regular series of lectures the Department arranges gallery talks for clubs by special appointment. Instructors will be provided for school groups who wish to visit the Institute, either for a general survey of the collections or for study of some particular field. Guide service for visitors may be arranged.

The following schedule of lectures will begin on September 22 and continue into December:

**MODERN ART.** MONDAYS AT 11:00. *Miss Parker.* 12 talks on the modern tendencies in European and American architecture, painting, sculpture and the decorative arts, with a brief preliminary discussion of the influences leading up to them.

**A SURVEY OF ART,** as illustrated in the Art Institute collections. MONDAYS AT 6:15. *Miss Parker.* 12 talks in the galleries on painting and sculpture and the decorative arts from the time of the ancient Egyptians to the seventeenth century. Registration for this course must be made at the Y. W. C. A., 59 E. Monroe St.

**SKETCH CLASS.** TUESDAYS FROM 10:00 TO 12:00. *Mrs. Anita W. Burnham.* This class affords an opportunity to draw or to paint from the costumed model.

**HISTORY OF ART.** TUESDAYS FROM 6:30 TO 8:00. *Miss Parker.* A promotional credit course for teachers. September 23 to June, 1931. A survey course beginning with ancient art and continuing through the Renaissance. The development of the great art periods will be traced and æsthetic appreciation of them will be emphasized. Offers one unit of credit. May also be attended as listener, not for credit. The fee for the course is \$20.00.

**THE DEVELOPMENT OF SCULPTURE.** WEDNESDAYS AT 2:00. *Miss Mackenzie.* 12 illustrated lectures on sculpture from the ancient Egyptian and Babylonian periods through the great ages of the Greek and Roman, Early Christian, Romanesque and Gothic periods.

**ART CENTERS OF FRANCE.** THURSDAYS AT 11:00. *Miss Parker.* The architecture, painting and sculpture to be seen in France will be presented so as to form a background for travel in that country, and provide a fuller and more intelligent appreciation of them. For those who have been abroad these lectures will afford pleasant retrospect.

**THE HISTORY OF ART,** as a means of æsthetic enjoyment. FRIDAYS AT 11:00. *Miss Parker.* Beginning with the paintings of the French Primitives and tracing the development of French art to its modern expression. Other phases of European and American art will also be discussed. This is the second half of a two-year course, but is open to anyone.

**ART CENTERS OF FRANCE.** FRIDAYS AT 6:30. *Miss Parker.* The same as the Thursday course.

**HALF-HOURS IN THE GALLERIES FOR CHILDREN.** SATURDAYS AT 9:20. *Miss Mackenzie.*

A series of short gallery tours to help children to understand and enjoy Art Museums. The painting galleries, the period rooms, Gunsaulus Hall, and the Oriental collections will be visited. The tours start from the Children's Museum promptly at 9:20. Free to all children.

**\*CHINESE PAINTING.** MONDAYS FROM 2:15 TO 4:15. *Miss Driscoll, Assistant Professor.* A study of the principles of Chinese painting as revealed in representative masterpieces and native literary sources; and a brief outline of historical development.

\*A University College Course, University of Chicago, giving a minor credit.



DRAWING BY GUERCINO. (ITALIAN, 1591-1666). THE CHARLES DEERING COLLECTION.

## NEW LIFE MEMBERS FOR JUNE AND JULY, 1930

Change of Address—Members are requested to send prompt notification of any change of address to Guy U. Young, Membership Department.

Miss Lura M. Aurelius  
Mrs. Clay Baird  
Miss Mary May Baker  
R. T. Beatty  
Mrs. Edwin Berg  
Maurice Blink  
Mrs. William F. Burrows  
Mrs. Andrew K. Bushman  
Frank O. Butler  
Mrs. Lloyd E. Butler  
Mrs. Robert O. Butts  
Mrs. John E. Byrnes  
Warren A. Cahn  
Mrs. Harry K. Cain  
Miss Emma Lee Campbell  
Mrs. Caleb H. Canby, Jr.  
James Garfield Carr  
Mrs. George R. Collins  
Mrs. Thelma Crowell Cushman  
Mrs. Henry de Holl  
Walter E. Denkwalter  
Mrs. Elliott R. Detchon  
Frank J. Dinges  
Miss Mary A. Emerick  
Mrs. John E. Ericsson  
Mrs. John Evans  
Philip Fox  
Mrs. Alex Friend  
Mrs. A. Royall Gay  
Mrs. George H. Gibson  
Mrs. J. R. Gibson  
Mrs. J. Harry Gleason  
Dr. Dorothy Grey

Mrs. Logan A. Gridley  
Mrs. Leon M. Groesbeck  
H. H. Gugler  
Mrs. Charles S. Hamilton  
Miss Louise Harper  
Mrs. David E. Harris  
Mrs. William H. Harrison  
Mrs. Frank L. Hill  
Mrs. Russel D. Hill  
Max Hoefler  
Mrs. Clarence W. Howe  
Frank Culbertson Jacobi  
Mrs. Carl D. Kelly  
Mrs. G. G. Knapp  
C. G. Kropff  
Mrs. C. M. Ladd  
Asa Joseph LaGrow, Jr.  
Tom Leeming  
David W. Lockwood  
Dr. Herman T. Lukens  
Miss Catherine Lynch  
Thomas E. Maley  
Dr. Nathan W. Marshall  
Mrs. Joseph Mayer  
Mrs. Fred W. McClement  
Miss Anna M. McEldowney  
Mrs. J. A. Merrill  
Mrs. Daniel Morris  
Mrs. George E. Olmsted  
Mrs. John B. O'Neill  
Rev. Timothy E. O'Shea  
Mrs. Frank C. Paar  
George L. Pilkington  
Mrs. Nora Pitman

Mrs. W. G. Potts  
Miss Rosalie Radosta  
Mrs. Vance Rawson  
Mrs. Samuel J. Rosky  
Mrs. Fred Ruedel  
Dr. Agnes Waltrude Scallan  
Mrs. John M. Schaack  
Mrs. William G. Schimmel  
Charles H. Schmitz  
Mrs. Walter W. H. Schwedler  
Mrs. G. A. Schweizer  
Mrs. Edith Scully  
Mrs. H. W. Seymour  
Henry N. Shabsin  
Arthur I. Stephens  
Mrs. Frank A. Steuert  
Ernest T. Scille  
Mrs. Martin Strand  
Mrs. Edward E. Streed  
Mrs. Clinton E. Stryker  
Everett A. Thornton  
Edgar W. Trout  
Mrs. Edward A. Turner  
Mrs. H. N. Tyson, Jr.  
Mrs. N. E. VanStone  
Mrs. Charles Wagner  
Miss Joye Alice Webb  
Mrs. Helen Edwards Weber  
Mrs. John G. Williams  
Mrs. Luman R. Wing, Jr.  
Richard W. Wolfe  
Mrs. Margaret T. Yates  
Mrs. Lorena Underhill Zweers



"WINDY DAY UNDER THE CHERRY TREES," BY TOYOKUNI. BUCKINGHAM COLLECTION

